

**BOUND FOR SOUTH
AUSTRALIA**

*for 3-5 oct.
handbells*

Traditional sea shanty
arr. Alex Guebert (2015)

Bound for South Australia – arr. Alex Guebert – 2015 – 3-5 oct. handbells

Rehearsal and Performance Notes

For the conductor:

- In the introduction (mm.1-5), each measure is broken by a fermata, so each can be taken very freely in terms of tempo and rubato. My suggestion is this:
 - m.1: quarter note = 100; allow a long fermata for SB to take effect
 - m.2: quarter note = 80, with a small *rit.* at the last three notes
 - m.3: quarter note = 60; give enough time for swings. Swings need not be fast here.
 - m.4: quarter note = 80, with a small *rit.* at the last three notes
 - m.5: quarter note = 80, with a small *rit.* at the last two notes
- If you want the *whole* piece to be energetic, lively and fast; or if you don't want to or cannot use singing bells for any reason, omit the introduction and start at m.6.
- If perc. is not available, omit mm.6-9; the LV notes should damp at the downbeat of m.9.
- In the “sing-along” section at mm. 53-62, you have many options:
 - Have the handbells play mallet clicks and mallets on pads or not. It makes sense to have treble ringers click and bass ringers mallet the pads.
 - If perc. is not used, you must do the above. If perc. is used, the above is optional.
 - Have the ringers play the notes, or not. (Those not playing bells can play mallet clicks or mallets on pads.)
 - If you incorporate singing, you can omit the bells in this section, but it's not recommended.
 - Have the ringers sing the melody (words are provided), or not. Split the group into women (sing treble notes) and men (sing bass notes), or split the group by treble and bass ringers. If the ringers do not sing, the audience can sing here instead. Or, ringers and audience can sing.
 - If you don't incorporate singing, you must use the bells in this section.
 - You can extend this section by repeating it, for as many times as you'd like. If you do this, use the standard second, third, etc. verses of “Bound for South Australia”, which vary in exact wording and can be easily found online.
- With standard ringing positions, the B6C7 ringer will have only B6 in this piece. It's therefore advisable to give this person the D7 or eliminate the position by combining the B6 with the C6A6 or A5B5 positions.

For the group:

- If you pick-lifted or mart-lifted a bell in m.1, start “singing” the bell as soon as the sound has decayed to a point where your dowel will not cause buzzing.
- If your SB bell plays in m.3, play (and swing) it as marked, and then start singing it; again, gently.
- Stop “singing” the bell on the downbeat of m.5, but don't damp until the downbeat of m.9.

Program Notes

“Bound for South Australia” is a fisherman's song, or “sea shanty”, with a rousing refrain. This arrangement calls for tower swings and martellato-lifts that emulate the motions of ship-work (*Heave away! Haul away!* from the refrain). It was commissioned for the Concordia University Irvine handbell tour to Australia, which included a visit to South Australia.

Bound for South Australia

traditional sea shanty

Handbells used:
3 octaves: 26
4 octaves: 30
5 octaves: 37

3-5 octave handbells + optional percussion

arr. Alex Guebert
2015

3-octave groups play all notes.
4-octave groups omit notes in ().
5-octave groups play all notes.

Freely

HB

f LV SB** (LV)*** Sw ****
mf ↓ ↑ Sw ↓ ↑

Pl. ↑ Pl. ↑ Sw ↓ ↑ Sw ↓ ↑

Pair of notched sticks
(clicked or scraped together)

Perc 1 High-pitched hand drum
(may be played with hand or stick)

Perc 2 Low-pitched hand drum
(may be played with hand or stick)

Perc 3

- *3- and 4-octave groups: start on beat 2 of m. 1.
- ** After your pluck-lift or mart-lift, start singing the bell when possible.
- *** LV the melody; keep SB the notes from m. 1 until m. 5, then LV them until m. 7.
- **** Swings need not be in tempo. Resume SB after your second swing, when possible.

Rousing ♩=120

p LV

4

5

6

end SB
(cont. LV)
mf

Rousing ♩=120

4/4

4/4

4/4

f

f

7

8

9

Sw

mp

p

p

p

10 11 12

Sw ↓ ↑ Sw ↓ ↑ Sw *cresc.* ↓ ↑

cresc. *cresc.* *cresc.*

13 14 15

Sw ↓ ↑ Sw ↓ ↑ *f* *mf*

f *f* *f*

This musical score page contains measures 16 through 26. It is written for piano and three horns. The piano part is in treble and bass clefs with a key signature of two sharps (F# and C#). Measures 16-19 are in 2/4 time, while measures 20-26 are in 4/4 time. The piano part features a complex rhythmic pattern with many beamed notes and rests. The horn parts enter in measure 25 with a strong *f* dynamic. The score includes various performance markings such as *mp* and *ff*, and dynamic hairpins. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Bound for South Australia - A. Guebert - Full Score

27 28 29 30 Sw ↓ ↑

mf

mf

mf

mf

31 Sw ↓ ↑ 32 Sw ↓ ↑ 33 Sw ↓ ↑ *p*

ff

ff

ff

ff

34 35 36 37

Measures 34-37 of the piano score. Measure 34 starts with a piano (*p*) dynamic and features a series of eighth notes in the right hand and rests in the left. Measures 35 and 36 continue with similar rhythmic patterns. Measure 37 features a long, sustained note in the right hand and a similar note in the left, both with a fermata. A large 'THIS IS A SAMPLE' watermark is overlaid diagonally across the page.

38 39 40 41

Measures 38-41 of the piano score. Measure 38 has a mezzo-forte (*mf*) dynamic. Measures 39 and 40 include markings for 'LV' (left hand) and 'Sw' (switch) with arrows indicating the direction of the switch. Measure 41 includes a marking for 'R' (right hand) and 'Sw' with arrows. A large 'THIS IS A SAMPLE' watermark is overlaid diagonally across the page.

42 43 44 45

Measures 42-45 of the piano score. Measure 42 has a marking for 'R' (right hand). Measure 43 has a marking for 'R'. Measure 44 has a fortissimo (*ff*) dynamic and markings for '+' (accents) and 'R'. Measure 45 has markings for 'R'. A large 'THIS IS A SAMPLE' watermark is overlaid diagonally across the page.

Measures 42-45 of the piano score, showing the continuation of the piano part. Measures 43, 44, and 45 feature a fortissimo (*f*) dynamic and include accents (>) over the notes. A large 'THIS IS A SAMPLE' watermark is overlaid diagonally across the page.

46 47 48

f *ff*

49 50 51 52

R R

stomp *stomp* *stomp*

53 54 55

Mallet clicks (opt.)*

Mallets on pad (opt.)*

In South Aus-tra-lia I was born

*Options in this section: see program notes on page 2

56 57

In South Aus - tra - lia 'round Cape Horn

Heave a - way! Haul a - way! We're

58

59

Oh haul a - way you ru - ler king!

bound for South Aus - tra - lia!

stomp

stomp

stomp

60

61

Haul a - way, you'll hear me sing: We're

Heave a - way! Haul a - way! We're

62 bound for South Aus-tra - lia!

ff

63 R

64 bound for South Aus-tra - lia!

THIS IS A SAMPLE

65 66 67

f *ff*

68 69 70 Sk 71

fff

ff *ff* *ff*

ff

72 Sk

73 Sk

74 Sk

f

ff

R

75 Sk

76 RT

fff

R

fff

fff

fff

fff